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JUNE/JULY  
1996

# in TUNE

SOUTH JERSEY'S MUSIC MAGAZINE

on the inside  
**CHICAGO BLUES  
FESTIVAL  
FEATURING**

**Pistol Pete**  
**Eddie Shaw**

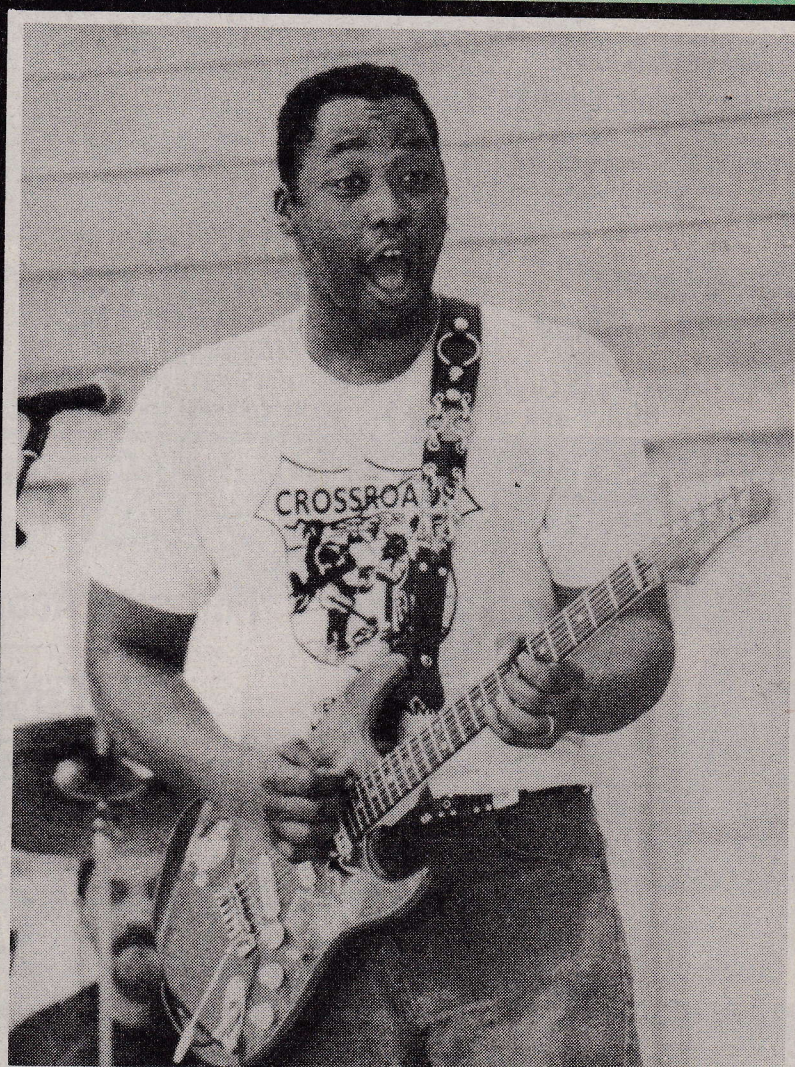
**David Bromberg**

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plus many more

**DICK  
DALE**

**Medeski  
Martin  
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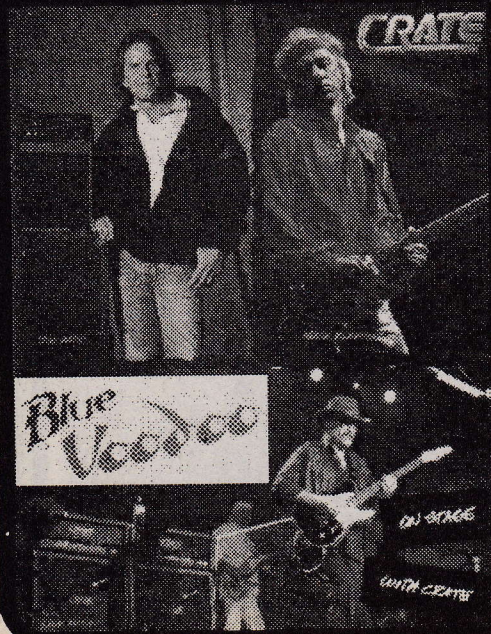
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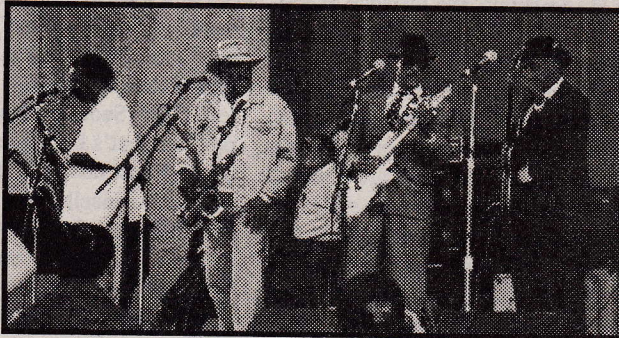
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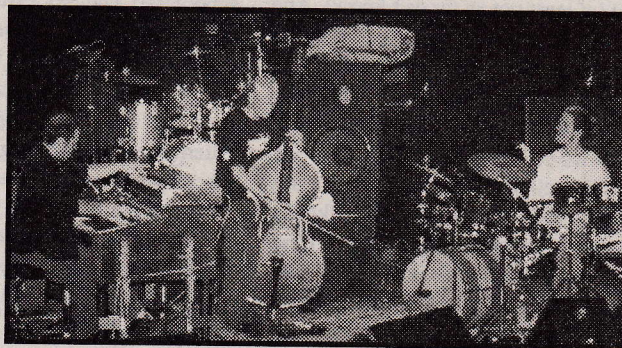
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Photo by  
Chewy**





# THE NEWS DESK

By: Bill Bengle

**JOKE** (jok) n : something said or done to provoke laughter, the humorous or ridiculous element in something, the instance of jest, something not to be taken seriously.

—Webster's New Collegiate Dictionary

I've prefaced the column this month with the above definition because of reactions I'd received on last month's column. You know, the one that came out for April? April Fool's Day, does that ring a bell out there, campers? That's right, apparently there are a few of y'all out there who have been cruisin' down life's freeway with your sense of humor stuck in second gear! Let alone the fact that at the end of the column I told you that there were a number of April Fool's jokes written into the news. So, to clear a few things up: No, the Menzel Brothers have not become a Hootie cover band. No, Bruce Springsteen is not dating Rupaul (at least not as far as I know). And no, no, no, Rage Against The Machine is in no way campaigning for that Bible-thumping, isolationist, racist, Pat Buchanan. O.K.? O.K.!

The big problem with this mix-up, though, is pretty clear. We're in danger of showing ourselves as the jabbering, backward assed hicks some would paint us as. How can we prove, and continue to prove, that those of us in the South Jersey rock and roll realm are actually smart if we can't get through a lame, half-hearted joke-joke like last month? You are always your own worst enemy, you know. Read things completely and carefully, and think before you go off half-cocked. And, really, don't take anything I write too, too seriously anyway—this isn't the AP wire, ya know?

**LOCAL NEWS:** Blacklight Violets have been busy beavers lately. In support of their new release "Songs From Skylight Radio" they appeared at a number of shows throughout the State including; the last In Tune Showcase, as well as their own 2nd Annual Outer Space Music And Arts Fair, always a positive show bringing together many diverse bands. If you missed those shows like I did (I was working, what do you want) you're missing out! \*According to the organizer, radio host Dr. Jay Glover, the Larry Young Memorial Jazz Festival will be delayed until Columbus Day Weekend 1998 (the 20th anniversary of his passing). Development of the festival had been hampered by the less than enthusiastic response from Stockton College and WLFR officials, so the delay might actually aid the organization process. To help out contact Dr. Jay at P.O.Box 1707, Atlantic City, NJ 08404-1707\*Bob Kimmel and Major Music Productions has been busy lately as well. Upcoming projects include; a new CD from former Gong guitarist and sometime Allen Holdsworth sideman Bon Lozaga due out on LoLo Records, and an album by the gospel group The J.E.G. Singers. You can also catch Bob playing with Chris Reynolds in Bare Bones. For more info contact Bob at (609) 652-1932\*A really, really great disc by local band Organic Brain Syndrome has made it's way across the News Desk and into my disc player this month! This is a particularly interesting heavy psychedelic/experimental trio on Fatalist Records. Look for a review in the next issue, until then you can reach the band at Hit Cracker Music, 6302 Oliver Ave. Mays Landing, NJ 08330\*Speaking of psychedelic/experimental music The Yellow Moons have changed the band's name to Wozlebug and made their hometown live debut to enthusiastic reception. Catch them before they disappear or change their name again. \*Look for the next In Tune Showcase to happen at Crilley's Circle Tavern on June 21st, The Summer Solstice. It will feature the bands Moonseed, Poor Yorik and The Groove Tones.

**NATIONAL NEWS** Now check this out...those Stone Temple Pilots (a.k.a. Clone Temple Pirates, eh?) guys put out a halfway decent recording, do a halfway decent video and get themselves asked to open for KISS on their all original member, return of the makeup and pyro-technics, ultra-high profile U.S. tour this summer. So, what does lead singer Scott Weiland go and do? He ditches the volunteer rehab program that's been keeping him out of the pokey for a heroin and cocaine bust last year, disappears, goes on a junk bender, and then forces the cancellation of his band's tour and gets them dumped from the KISS tour. Gee, and now Rolling Stone runs a story on the return of heroin in the rock world. Well, duh! I'm glad the Stone has their finger on the pulse of popular culture—just one step ahead of the authorities, huh? Now that really is a joke. Ha Ha. \*Attention all old schoolers!! The Sex Pistols reunion tour will be in our area on Aug. 8th at New York's Roseland Ballroom. Just thought you'd like to know. No, Sid won't be there—the original bassist Glen Matlock will be playing. Imagine Marvel Comics style "What If Glen had never been sacked in the first place?" \*Hey! Who is this jazzy/bluesy new Alternative band playing Lollapalooza and using the name Metallica? The album is called "Load"...(insert your own joke here). \*Actor Keanu Reeves has turned down a multi-million dollar film deal for the sequel to "Speed" in order to tour with his band Dogstar who've just been signed to a deal. Have you heard Dogstar? Personally, Keanu babe, don't quit yer day job! \*A film is now being planned to chronicle the life of rock legend Janis Joplin. Being considered for the role of Joplin is Melissa Etheridge and Janis' onetime lover Kris Kristopherson is actor Brad Pitt. No word on who will play members of Jefferson Airplane, Grateful Dead, or Country Joe and The Fish among other bands with whom Janis associated with in her San Francisco days. \*The U.S. has finally come up to speed with Europe as far as touring festivals are concerned. In addition to Lollapalooza, H.O.R.D.E., Grateful Dead inspired Further Festival, and a host of smaller, but no less exciting, festivals including a new rap/hip hop fest featuring among others Spearhead, and the Fugees, you can add the new E-Nit Festival organized by Perry Farrel. Pretty soon there'll be hastily organized free festivals popping up in fields all over. Take advantage of it kids, before the U.S. makes festivals all but illegal like "free" England did in 1993. \*Also touring is the Jimi Hendrix Festival celebrating the winning back of the rights to Hendrix's music by his father Al Hendrix. The festival comes to Madison Square Garden October 11th and will run through the 20th. Together with the festival is the National Guitar Contest. Hundreds of players in different age groups will be competing to see how closely they can copy the master. \*Oh boy! Def Leppard is back with "Slang"...of course they are trying to look and sound "alternative", why should they be any different than Skid Row, Poison, Dokken etc. etc.. \*A new religious group known as The Church Of Kurt Cobain led by Rev. Jim Dillon is seeking new members. Dillon claims that Cobain's music can "teach lessons" especially to Generation X. (Insert your own joke here—makin' ya work for it this month ain't it?)\*Former Grateful Dead drummer Mickey Hart will be composing part of the theme music for the opening ceremonies at Atlanta's Summer Olympiad. The drum suite will be woven in with music by other composers and artists. \*Blues and R&B legend Johnny "Guitar" Watson died at age 61 of an apparent heart attack while onstage at a Japanese appearance. I guess he was just "Too Tired". (Ba-dum-bum)\*Wilson Pickett has been earning his



nickname of "Wicked" this month having been arrested for cocaine and battering his (unnamed) girlfriend. This is just one of several incidents involving Pickett since 1991. Oh we've got to get this guy together with Rick James, Flavor Flav and James Brown! Now that would be a party! \*Those jack asses in Oasis were also taken into custody and questioned by British authorities after bragging in the press about pulling several burglaries in their youth. Duh. \*Pete Townsend has been rumored to be working on a Broadway adaptation of The Who's "Quadrophenia" to follow up the ultra-successful "Tommy" adaptation. \*Unlike the example set by such rock bands as Black Sabbath, Allman Brothers, Eric Clapton, The Beatles, etc. Tom Waits has successfully fought to keep his music from being cheapened by being used in commercials without his consent. Thanks for keeping it real Tom! \*Carlos Santana has had to cancel his attempt to play the first rock & roll concert in the country of Vietnam in decades due to "the political atmosphere" within that country. \*Speaking of political atmosphere-stagehands and members of Rage Against The Machine got into a bit of a scuffle after the stagehands were ordered by suits above the show's producer Lorne Michael's to remove inverted American flags the band members had hung from their amplifiers in order to protest the show's host Steve Forbes. The band were forbidden to perform their scheduled second song (they did however give an incendiary performance of "Bulls On Parade"). They were also banned from appearing onstage during the show closing. It all just sort of lends credence to all those anti-corporate "conspiracy theories" they toss around and get criticized for doesn't it? \*Martha Reeves, leader of the girl group Martha And The Vandellas, is urging the Rock and Roll Hall Of Fame organizers to exclude Rap artists from being inducted. Gee, remember when it was only uptight white guys who fought against "nigger music". I guess Martha forgets what it was like fighting prejudice and hatred. Money will do that to you I guess. \*Okay, okay, okay, Madonna's pregnant...who gives a shit, really? \*This summer marks the 30th anniversary of The Monkees!! Look for them to tour in the next couple of months. \*You'd think a little thing like his house burning down might keep him occupied but, no. He's a trooper this Eric Clapton guy. He managed to save a few of his guitars from the flames and will appear alongside Bob Dylan, and The Who at a massive outdoor Prince's Trust show in London's Hyde Park June 28th

**RELEASES:** Well, I've got hard nipples this month. You bet. New Rage Against The Machine is out ("Evil Empire"), new Metallica ("Load"), new Soundgarden ("Down On The Upside"), and brand spankin' new Butthole Surfers ("Electric Larryland") are out too! My pockets are terminally empty for the rest of the summer. \*Former Husker Du, guitarist (now with the band Sugar) Bob Mould has released his third solo effort bearing the epitaph "This one's for me." ! True to form this album features brilliant songwriting and killer power chord punk/pop laced with plenty of feedback. \*The undisputed King Of The Surf Guitar Dick Dale is shredding it up on his latest album "Calling Up Spirits" out just in time for summer fun. \*All electro-techno heads should turn an ear to DJ Spooky's latest full length offering "Songs Of A Dead Dreamer" it is seriously phat. It's so true—give the guy two records and he'll give you back a universe. \*That fine, fine label Shanachie have gathered up a few of the punk bands who've slipped through the cracks of time and put them all together on the "Punk Lost and Found" compilation \*Hank and the rest of the boys in The Rollins Band are road testing some songs before bearing down on recording their new one. Medeski,



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**WHITE HORSE PIKE • MULLICA TOWNSHIP**

Martin & Wood are off to Hawaii to record their newest album, and Aerosmith have also headed for the tropics and are working on their latest version of themselves. \*And, for something way, way out of the ordinary try the 16th album by The Wesley Willis Fiasco a band led by a clinical schizophrenic. The album, produced by uber-producer Rick Rubin, is entitled "Feel The Power" \*On the tribute front: stuff actually worth looking into!! "Schoolhouse Rock" gets a 90's update in the hands of bands like Ween and others while "A Stab At The Residents" has Primus and many, many others paying respects to this most ingenious of underground/experimental, and still (literally) unknown, San Francisco freak band. Liner notes by comedian/magician Penn Gillette tells the whole story. \*What's the big news in soundtracks this month? Well, apart from all the usual patchwork throw togethers you can check out "Mission Impossible" featuring members of U-2 adding a techno twist to the old standard. \*Other stuff you might want to look into if you've got the cash: Jah Wobble "Heaven & Earth" (Island), Magnapop "Rubbing Doesn't Help" (Pias), J Mascis "Martin & Me" (Reprise), Preston Shannon "Midnight In Memphis" (Bullseye), Professor Longhair "Collector's Choice" (Rounder), Smog "Kicking A Couple Around" (Drag City), Posies "Amazing Disgrace" (DGC), Ani DiFranco "Dilate" (Righteous Babe), Brian Kelly "Each Day Blues" (Verygood), Syd Straw "War & Peace" (Capricorn), Synthetic Pleasures "Volume One" (Moonshine) WRAPUP: Well, that's all for now campers. As always your input is always encouraged, and appreciated!! Get in touch with In Tune at: Box 333 Northfield, NJ 08225 phone/fax (609) 485-0057 Remember: Laugh and the whole laughs with you, don't laugh and the whole world laughs at you!!



# LIVE LONG AND PROSPER

A friend of mine recently left me a copy of The Beatles Anthology, Volume 2. Upon reading the accompanying booklet and listening to the various rejected tracks, outtakes and works in progress on the two compact discs, it dawned on me that there was a group of men that began by recording their first album top to bottom in a single day, finished their collective career with one of the greatest albums ever committed to disc (Abbey Road) and have since enjoyed twenty seven years of success as solo artists, notwithstanding the untimely death of John Lennon. (And for those of you who still attempt to equate his death with that of Cobain or Morrison or Hendrix, et al, allow me to remind you that not only did Lennon have more impact than that lot combined, but Lennon was assassinated. He did not die by the stupidity of his own hand.) The point here is that the Beatles enjoyed, and continue to enjoy longevity. Others have done it as well: The Stones, The Dead, The Allmans, Clapton... the list is impressive. But please note that these acts are all from the past. Few if any artists of more recent vintage will be able to enjoy such a run in today's music market. Put aside for a moment the levels of creative "genius" that may or may not be applied to those artists on the list. The issue here is one of ultimate control. Each of the artists in the list became bigger than the record industry could safely control. They were able to demand more say in what they were to do and how they were to do it. That, my friend, is why they were able to change popular music so radically and so quickly. And if you think for one minute that the moguls of the music industry didn't learn from their experiences with these artists, think again.

If you are ever fortunate enough to attend a NARM show or some other industry convention, you will quickly see that each year, a glut of artists you never heard of are foisted on the retailers and media outlets. Those that become successful are quickly abandoned so that they will not gain any control of the market on the strength of their own success, and the second or third album released by that artist ends up in the discount rack like lightning. Witness The Spin Doctors, The Black Crowes, Living Colour... and many more.

You see, it's just too easy for the major labels to groom another new "flavor-of-the-month" artist that they are able to control. The only consideration for the company is selling product. They don't give a rat's ass about who's name is on the label or what kind of music is held within the data on the software. And they certainly don't want some upstart artist cutting out larger slices of a pie that the companies feel is theirs. Thus, they work to prevent longevity in the market place, and consequently, they avoid any meaningful artist development, and thereby prevent any changes in the way music itself develops unless the company has preordained

such a change. And the shame of it is, the unsuspecting public swallows the company line like starving jackals.

The lesson in all of this is that local artists, if they expect to remain together long enough to do anything meaningful must remain small. Many local bands have remained viable and influential in their local markets for five, ten, even fifteen years, simply because they retain control of what they do (assuming they don't have some jackass manager attempting the same tactics as the bigger jackasses in the record industry).

Retain control. Don't sell your soul in exchange for the cup of hemlock you'll be forced to drink a couple of years down the line. Do what you want to do, when you want to do it and continue to influence those who may be able to gain enough access to alternate markets that record companies, radio and music media can't influence them by grabbing their wallets... and yours. In the 23rd century, Mr. Spock will play a deadly Vulcan harp, but he'll make his living as a science officer, freeing him to play whatever he wants. Be good to yourself. Have the guts to get your money elsewhere. Musically, stay small, live long and prosper. It's the logical thing to do.

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# Press Releases

## RUTH WYAND "LIVING IN DOUBT"

The CD is finally done - it's called "LIVING IN DOUBT" and includes 13 songs, 11 of them were written by Ruth Wyand. It is self produced (that's why it took so long) and it's being put out by an independent label called Bay Rat Records. The musicians on it are Ruth Wyand - guitars, dobro & vocals, Wharton Track - harp & vocals, Barry Meehan - bass & vocals, Dave Weisman - drums, and special guests include - Jimmy Hamilton - percussionist from Boyz To Men; Koko Ray Hansen - sax from Koko Ray & The Club Killers, George Bonds - vocalist from the George & George band; June Evans - vocalist from Soul Control and Ron McGregor - vocalist from The Continental Four. It will be available at several locations in this area starting May 30th - at ALL GIGS - at Ocean Blues Linwood Central Square (609) 601-0290 - at The Philadelphia Music Co. Earbor Town Plaza (Cardiff Circle) NJ (609) 383-2900 - at The Ocean City Arts Center (17th. and Simpson Ave., O.C.) (609) 399-7628 - at The Red Moon Saloon (Rt. 30 Egg Earbor NJ) (609) 965-4755, or you can order it by check, Master Card or Visa at 1 (800) 547-5765. A WEB site is now being set up, which you will be able to hear a sample of the CD and order copies for a 100 of your closest friends.

AND ANOTHER THING You can request it on WJSE 102.7 FM (request line is 390-2000) and WLFR 91.7 FM (request line 652-4917) hint, hint. That about covers it - any questions can be written on the back of a 50 dollar bill and put in Ruth's tip jar. Hope to see you soon.

## PSG

PSG (The Producer and Songwriter's Guild of South Jersey) meets at 7PM on the last Thursday of every month at the Ventnor Music School located at The Trinity Methodist Church on Balitmore and Ventnor Avenue, Ventnor NJ. It is open to songwriters, musicians and music industry people in the South Jersey area to SCHMOOSE, NETWORK, SHOP SONGS! or learn about the music business. There is a guest speaker every month which include record labels' managers, agents, DJ's, entertainment lawyers, TV producers etc. For more information call (609) 487-8600.

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# "I Ain't Superstitious, Black Cat Cross My Trail" - Willie Dixon

## The 13<sup>th</sup> Annual Chicago Blues Festival

### May 31 - June 2, 1996

By Chewy

Superstition be gone, the 13<sup>th</sup> Anniversary of the famed Chicago Blues Festival was anything but unlucky. Near perfect weather and record breaking crowds joined forces with a talented array of blues music to make it a festival to remember. The combination gave this years salute to the blues sorcerers and their spiritualism a new light.

On the last day of the month of May, a first day recordbreaking crowd of at least 150,000 people wandered it's way into Chicago's famed Grant Park to sample the sights and sounds of the beginning of this years Blues Festival. They were treated to a vast spread of food from, Chicago's famed pizza, hot dogs and polish sausages to Southern fried ribs, onions and jambalaya. They shopped through tables of blues merchandise from the town of Chicago, House of Blues, Buddy Guy's Legends, Kingston Mines, Blues Chicago, The Blues Heaven Foundation and many more. But mostly, they listened to the music, each of the four stages drew packed crowds to their front as the sweet sounds poured out from the speakers.

Opening the celebration at noon, was **Otha Turner and the Fife And Drum Band**. The group led by the octogenarian Mr. Turner showed the audience gathered at the **Kraft's Front Porch Stage** some good-time dance music that is traditional for the beginnings of social gatherings and festivals in the northern Mississippi area. Immediately following Otha and his gang was **Armando Sanchez and Son de la Loma** performing their "**Santeria**" set. The music was a rhythmic pattern of "call-and-response" filled with the flair of congas and various percussive and stringed instruments played to evoke the mystical power of the traditional Afro-Cuban religion of "Santeria." The audience boogied along with the band dancers as they fell spelled during the celebration of the onstage mass.

As the crowd calmed down from their first religious experience of the festival, the **House of Blues' Crossroads Stage** opened up with their first performers, **Chicago Pro Jam (Unsigned Guitar Slingers At Work)**. Chicago Blues veteran, **Jimmy "Fast Fingers" Dawkins** was the MC, introducing four hot, young guitarist, **Quintus McCormick, Anthony Palmer, Will Crosby and Paul Black**, that proved that the future of the blues is in good hands. Meanwhile, back at the **Kraft Stage**, a Chicago Blues Festival tradition was taking place, the Windy City's own **Blues in the Schools** kids were showcasing their talents along-side their mentor **Billy Branch** and his band, **Sons of Blues**. They sang tunes paying tribute to the likes of blues immortals: Rev. Gary Davis, Rev. Robert Wilkins, Robert Johnson and Willie Dixon to the enjoyment of family, friends and fans in the audience.

As the afternoon stretched on, the **Chicago Pro Jam** gave way to the "**Back Bone with the Back Beat**" set. This house band consisted of musicians that have played with the likes of Sunnyland Slim, Bo Diddley, Mighty Joe Young, Johnny Winter, Lonnie Brooks and more. So when the sounds of **Jon McDonald(guitar), Harlan Terson(bass), Ken Saydak(keyboard)** and **Ken Smith(drums)** echoed across Lake Michigan, you knew it was real.

The **Juke Joint Stage** showed it's face with it's opening act, **Eddie Shaw** the infamous leader of **Howlin' Wolf's** Band. Mr. Shaw blew some first rate blues at the little stage for an intimate gathering of a very large crowd. Halfway through Eddie's set, the **Kraft Stage** tried to lure away some of the crowd by placing a wizard of a musician into the festival race, **Homesick James**. Homesick sang his tales and played out his musical imagination from his Chicago blues of more than 60 years.

Harpist **Billy Branch** took up what was left of the **Juke Joint Stage**



Eddie Shaw and the Wolf Gang with Special Guests

after Eddie Shaw had burned it up and brought along guitarist **Carl Weathersby** to show the crowd why they had the right to call themselves the "sons of blues." Taking the best of down-home blues to soul and adding a bit of funk, these guys take tradition and bring it right into the future.

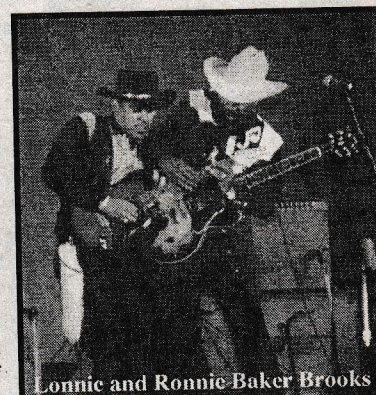
Those who had checked out **Homesick James** got treated to another legend after his set's end, **Dave Meyers**. Working his way to fame in the band, "**The Aces**," Dave showed all present jazz-tinged blues that blazed the trail for dozens of modern artists, in all styles of music.

As the afternoon wore on, the three smaller stages shuffled some of the best performers in the blues music field today on and off to the delight of hundreds. The **Kraft Stage** presented **Diamond Teeth Mary and Corey Harris** while the **Crossroads Stage** finished up with "**House of Blues**" recording artist **Paul Black**. The **Juke Joint Stage** rocked the park with **Lonnie and Ronnie Baker Brooks**, **Corey Harris** and **Fernando Jones** to the enjoyment of all.

The **Petrillo Music Shell Stage** open up for the evenings entertainment with the **Sons of Blues** with **Billy Branch** and **Carl Weathersby**. Branch's harp blowin' interlaced with Weathersby's guitar work conjured to mind the likes of **Walter Horton, Junior Wells**

and **Carey Bell** and you can tell that these were definite influences on the band, not to mention, the rest of the sons consist of **Lurrie Bell** (Guitar playing son of Carey Bell) and **Freddie Dixon** (bassist sired by the great Willie Dixon). But this was no "cover band," they brought in distinct music styles of the 90's with them and the packed lawn and seating area crowds appreciated every note.

"**I Ain't Superstitious**" was the title given to the next group of musicians to take to the stage. This was a tribute to **Howlin' Wolf** by **Eddie Shaw and the Wolf Gang** featuring special guests (some of which worked with the Wolf himself), **Hubert Sumlin, Abe Smothers, Abb Locke, Chico Chism, Lester Davenport and Big Mojo Elm**. The band wove in and out of **Howlin' Wolf's** tunes and **Willie Dixon** songs to educate as well as entertain the audience and the crowd ate it up. The first night of the festival ended with a rockin' set from the



Lonnie and Ronnie Baker Brooks



father/son duo of the **Lonnie Brooks Blues Band** featuring **Ronnie Baker Brooks**. The two guitarist had the crowd on their feet as they traded guitar licks and jammed together on one guitar. They left the crowd wanting more as they played out the last verses of "Sweet Home Chicago."

The party continued on into the night at various blues clubs around the city as the performers left the park to make guest appearances with the locals. One of the most memorable jams of the evening occurred at Buddy Guy's Legends when Chris Cain, Ronnie Baker Brooks and Buddy Guy where all on the stage together.

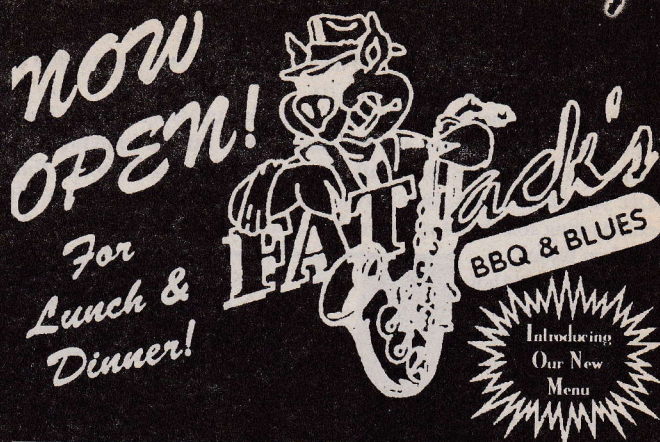
Saturday, June 1<sup>st</sup> started as a cloudy and overcast day, but this turned to rain every time a band or musician began to play. Sometimes the rain was heavy and other times it just sprinkled but most of the fans stuck it out for the day. Once again the festival was started with **Other Turner and the Rising Star Fife And Drum Band** at the **Kraft Stage**. Next up this stage played host to **Morikeba Kouyate** representing the deepest roots of the blues from Africa. Kouyate played his 24 stringed instrument known as the "Kora" for the morning enjoyment of the groggy partiers. Following Kouyate was **Joe Duskin** in a "**Sunnyland Slim Memorial Piano Set**" which has become an annual event at the festival by official Mayoral Proclamation. **David "Honeyboy" Edwards** took to the stage next to pass on his history of the blues life he had led with his distinct style of guitar picker' and vocal roarin'. Then audiences got another chance to witness the talents of **Homesick James**. As dusk set in, **Raren Carrol and Lurrie Bell** brought their mix of guitar shredding and vocal smoothness to the stage and played out to the "damp" folks in the crowd. The final act on this stage was guitarist **Vance Kelly** who played cuts from his internationally acclaimed CD "Call Me" to the stand tuff audience as the rain began to fall heavier.

Across the park, the **Crossroads Stage** hosted **Studebaker John** with **Special Guest Big Mojo Elm** for the pleasure of those early enough to get seats in the estimated 200,000 plus crowd, those who missed out where left with standing room only. The California native, **Alvin Youngblood Hart** was up next and displayed a great knack for dobro playin' and modern life lyrics. This stage closed out with the **Michael Hill Blues Mob** playin' their NYC brand of blues full of busy notes and lyrics that demand attention be given to the plight of the world today.

The **Juke Joint Stage** played host to another day of young, talented, acoustic, blues playing **Corey Harris** to the delight of a strong crowd. This stage also previewed the night line up with intimate performances of **Sugar Blue** and **The Ichiban Women: Trudy Lynn and Francine Reed**. **Michael Hill** also got to belt out a few more tunes in his second set of the day.

The audience began to thin out as the weather turned colder, while the rain began to fall at a steady pace but there were still enough blues fans present to continue the party. The **Petrillo Music Shell** started the nights festivities with **Phil Guy with Big James Montgomery and featuring the Chicago Playboys** with special guest **Nellie Travis**. Phil, the sax playing brother of guitarist **Buddy Guy**, set the umbrellas bouncin' with an aggressive yet subtle 60's style groove. The Chicago Playboys added a perfect horn drenched backdrop and **Nellie Travis** punched a whole through the whole mess with her powerful voice to the crowds delight. Next up was Mr. **Sugar Blue** and his ever ready collection of harps to thrill and entertain the audience. Best noted for his work with the Rolling Stones (His work on "Miss You" made him internationally known), he pounced on the audience with "I Ain't Got You" and didn't retract his sharp noted claws until the audience was completely satisfied. Ending out the evenings events, the sultry sounds of some of the divas of blues, the **Ichiban Women: Trudy Lynn And Francine Reed** filled the ears of those who had stayed the night. Backed by the labels touring band and assisted by the five piece Chicago Horns, Trudy wowed the wet souls with her medley of "Something Is Wrong With My Baby" and "I've Been Loving You Too Long." Then Ms. Reed took the stage to show off her endless vocal range that is familiar to Lyle Lovett's Large Band fans with a stunning rendition of Big Maybelle's "One Monkey Don't Stop No Show." Another stand out of

Continued on next page



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### June-July Calendar

FRI.	JUN	14	- Mike Dugan
SAT.	JUN	15	- Danny Eyer Band
FRI.	JUN	21	- Mark Stinger & the Swarm
SAT.	JUN	22	- Cat Daddy
FRI.	JUN	28	- Floyd Hunter Band
SAT.	JUN	29	- B. B. Klein
FRI.	JUL	5	- Pocket Change
SAT.	JUL	6	- The Slam Alan Band
FRI.	JUL	12	- Too Bad Jim
SAT.	JUL	13	- Blues Affair
FRI.	JUL	19	- Paul Paulmari
SAT.	JUL	20	- B. B. Klein
FRI.	JUL	26	- George & the Blues Keepers
SAT.	JUL	27	- Mo's Better Blues

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her performance was, "Wild Women Don't Get The Blues," proving without a doubt that they don't, they give the blues and they do a fine job of it. Once again, as they did the night before, fans packed into the local clubs to continue their blues fix.

Sunday, the final day of the festival, opened up with a beautiful, sun-filled sky. **Otha Turner** and his gang kicked off the festivities once again and then turned the **Kraft Stage** over to the son of actors Ruby Dee and Ossie Davis, Guy Davis. Davis presented the audience with entertaining folk-blues stories rich in tradition, yet fully interpreted in modern times.

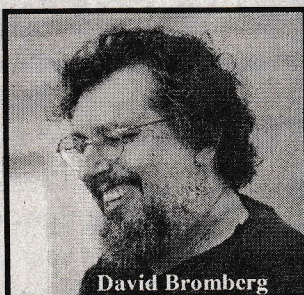
Next up was a hot smoking-gun of a guitarist, **Pistol Pete**. Pete, a young guitarist with credentials from Berklee School of Music and LA's G.I.T. rocked the audience with fast licks covering everybody from Jimmi Hendrix and



Pistol Pete

Carlos Santana to Stevie Ray Vaughan. Pete and his band, **The Professionals** gave the crowd enough energy to last through the day with their impressive originals and a sweet version of "Sweet Home Chicago."

The stage mellowed down a bit for an acoustic tribute entitled "**Remembering Rev. Gary Davis**" with **David Bromberg**, **Andy Cohen**, **Jerry Ricks** and **Tiny Robinson**. The three musicians and Tiny Robinson, the niece of Martha Ledbetter, the immortal Lebelly's wife, circulated round-robin with story tellin' and playin' songs of the great Rev. Gary Davis and co. The spirit of the music was continued on after the tribute ended when once again **Corey Harris** took to the stage for the fourth of his five scheduled appearances throughout the festival weekend.



David Bromberg

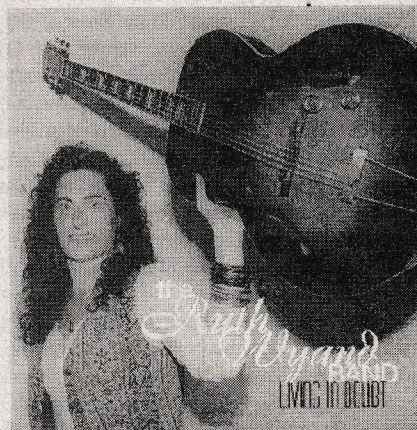
Memories would not fade of blues musicians long past as yet another tribute took to the stage, this one was "**Remembering Rev. Robert T. Wilkins**." Best know for his song "The Prodigal Son," that was recorded by the Rolling Stones on the **Beggar's Banquet** LP, his granddaughter, **Lane Wilkens** as well as guitarists **David Evans** and **Eric Noden** paid homage to one of the great creators of American music.

The **Crossroads Stage** presented **Jimmy Rip** as well as Texas guitar with **Pete Mayes** and his **Texas House Rockers** who ripped up the asphalt as if it were a hometown juke. Following them on the stage was R&B guitarist **Bobby Parker**, showing off his work that greatly influenced the likes of the Beatles and Led Zeppelin. While over at the **Juke Joint** fans got a taste of acoustic blues with acclaimed artist **Paul Geremia** and **Guy Davis**. They also witnessed the last performance of **Corey Harris** at this years festival and some music from the big man of the blues, **Long John Hunter**.

As all good things must come to an end, so did the 13<sup>th</sup> Chicago Blues Festival for a lot of people who headed to the airport in the early evening to catch their flights to home destinations. While those who didn't have to depart early enjoyed the repeat performances of, **Paul Geremia**, **Homesick James** and **Alvin Youngblood Hart** and the closing festivities at the **Petrillo Music Shell** of **Willie Clayton**, **Sue Conway**, **Long John Hunter** with special guest **Philip Walker** and the final act of the "madman" himself, **Screamin' Jay Hawkins**. It seems that the city of Chicago and blues fans alike had beat the jinx of the unlucky thirteen and are already planning for next years bash.

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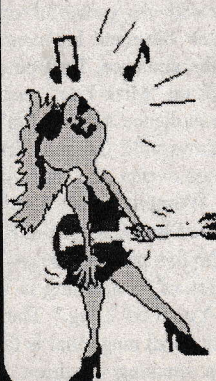
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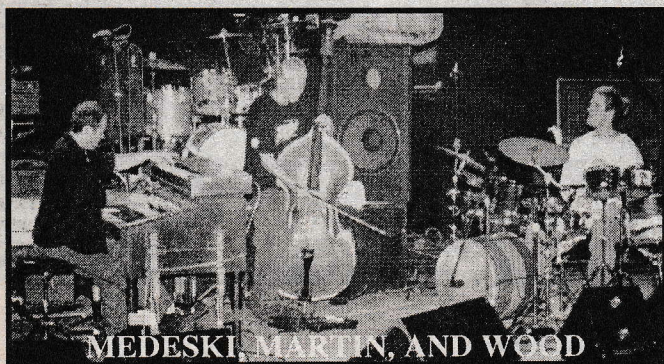
THE TROCADERO, PHILA. PA. MAY 8, 1996 &  
IRVING PLAZA NEW YORK, NY MAY 18, 1996

By Bill Bengle

It can be a hard, hard road going from absolute and complete obscurity to becoming the toast of the New York City music scene and the big buzz in the hippie underground. It's harder still if you are an instrumental band with a name that sounds like a law firm and music that, to an untrained ear, sounds like a bunch of random noise played by amateurs. Yet and still Medeski, Martin & Wood have done just that, thanks to a little help from friends like Phish, The Allman Brothers, Col. Bruce Hampton, Blues Traveler, and others, of course.

I had the opportunity to catch MMW twice during this past tour, having sworn to drop everything else if they'd played within 100 miles, since first discovering their powerful music quite by. After that first set I was left with shaking hands, and a sense that there was much more to be experienced.

The first show, at Philly's Trocadero, was an opening spot supporting their fellow Boston band Morphine. Unlike so many other opening bands there was a good deal of excitement concerning MMW and word had it that several stops on this tour had seen a good deal of the crowd leaving the hall after their set with complete disregard for Morphine. And, although I am quite a Morphine fan, I could well appreciate that fact and the loyalty the band generates. Medeski, Martin, and Wood are a unique voice within jazz/fusion. Young guns with virtuosa chops (developed at the Berklee School of Music and seasoned in the competitive Boston Clubs), a bent for wild improvisation, a keen wit and taste for the bizarre, and a wealth of influences ranging



from classic jazz to reggae, to rock, funk, blues, and even hip-hop. Plus they have a visual edge that sets them apart from their buttoned down, straight laced conservative contemporaries and identifies them with younger and more adventurous music fans. They are us and we are them. To watch John Medeski at work is like watching some marionette controlled by unseen hands. He plays like a crazed combination of Larry Young and Keith Emerson switching from Hammond B-3, to Fender Rhodes, to a synth from which he can summon the most heavenly, and ungodly, sounds at once. Propelled by Billy Martin's steady rhythms and



Chris Wood's phat, chord heavy grooves the trio launch themselves fully into their music and you can't help but either go along, or tune out. There is no in between. Thankfully this Philadelphia crowd was strapped in tight and went with it straight through to the twisting and angular climactic bass solo. To Morphine's credit they played one of their finest sets, including much new material from an album due out by them in the fall. They even brought Medeski out to join them on a pair of tunes adding a fullness that is often missing from their live performances. And no, the crowd did not leave after MMW were finished.

MMW ended their five month road trip with a headlining engagement at the Irving Plaza a chance for them to stretch out and play on their stage in their recently adopted home town. Opening for them was guitarist Marc Ribot, with whom Medeski had become involved through the "Surrender To The Air" project, along with an ad hoc collection of jam buddies, People Who Only Need A Beat. They warmed the sycophantic crowd of New York hipsters and wanna-be's nicely with their on-the-spot improvisations of; bass, guitar, drums, and percussion, that leaned toward a Latino/Caribbean feel with funk overtones. But it was definitely MMW who brought home the belt.

Sandwiched between the opening jazz interpretation of Jimi Hendrix's "Crosstown Traffic" and the closer of Thelonius Monk's "Besemsha Swing" met with Bob Marley's "Lively Up Yourself" they packed over 90 minutes of tunes from their three Ryko/Grammavision albums: "Notes From The Underground", "It's A Jungle In Here", and "Friday Afternoon In The Universe". Medeski flailed away drenched in sweat and nearly falling out of his seat while Wood kept pace, his face etched in concentration. Billy Martin sat swinging easily with the happiest of grins plastered to his face. By the end of it all they were drained, the audience was drained, and the hard cores left speaking in excited anticipation about the forthcoming album and the tours that are sure to follow.



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# Crilley's June-July Entertainment Calendar

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>CANNON BALL PUB &amp; GAME ROOM</b> featuring Pool Tables, Dart Boards & Games						
16 <b>9-11pm Happy Hour</b>	17 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	18 <b>9-11pm Happy Hour</b>	19 <b>BANSHEE</b> A.K.A. <b>RED-HEADED STEP CHILDREN</b> 9-11 Happy Hour NO COVER	20 <b>Kitty in the Tree</b> 9-11 Happy Hour NO COVER	21 <b>in TUNE</b> 3 Band SHOWCASE featuring MOONSEED POOR YORIK THE GROOVE TONES	22 <b>Who's the BOSS</b> NO COVER
23 <b>9-11pm Happy Hour</b>	24 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	25 <b>9-11pm Happy Hour</b>	26 <b>BANSHEE</b> A.K.A. <b>RED-HEADED STEP CHILDREN</b> 9-11 Happy Hour NO COVER	27 <b>Kitty in the Tree</b> 9-11 Happy Hour NO COVER	28 <b>Splintered Sun Light</b> The Authentic Dead Band NO COVER	29  <b>TRIPLE</b> NO COVER
30 <b>9-11pm Happy Hour</b>	1 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	2 <b>9-11pm Happy Hour</b>	3 <b>BANSHEE</b> A.K.A. <b>RED-HEADED STEP CHILDREN</b> 9-11 Happy Hour NO COVER	4 <b>Kitty in the Tree</b> 9-11 Happy Hour NO COVER	5 <b>BANSHEE</b> A.K.A. <b>RED-HEADED STEP CHILDREN</b> NO COVER	6 <b>BIG RICK</b> & THE ROLLERS NO COVER
7 <b>9-11pm Happy Hour</b>	8 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	9 <b>9-11pm Happy Hour</b>	10 <b>BANSHEE</b> A.K.A. <b>RED-HEADED STEP CHILDREN</b> 9-11 Happy Hour NO COVER	11 <b>Kitty in the Tree</b> 9-11 Happy Hour NO COVER	12  <b>TRIPLE</b> NO COVER	13 <b>TBA</b>

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# C.D. REVIEWS



## TO THE FAITHFUL DEPARTED

Artist: **THE CRANBERRIES**  
Label: **ISLAND**

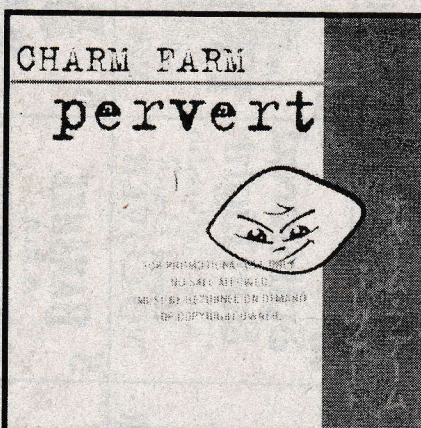
By **Jim Santora**

There is something about The Cranberries. Something sort of mystical. Maybe it's the voice of Dolores O'Riordan that is the key. The voice, the words that are generated and the ever recognizable sound that makes this band such an evident overseas prize here in the U.S.. Their third release titled "To The Faithful Departed" is more of the same that we expect from The Cranberries. Which makes it more the better.

The Cranberries sound doesn't change all that much. For that matter, why should it have to. For the first part, they are very original and they copy no one. While on the other hand, everyone has been trying to copy them to no such luck. Beginning with "Hollywood", a "Zombie" style rocker shows the heavy rock influence of the group. Other tracks like the danceable "Salvation" and the faster paced "I Just Shot John Lennon" are in the same rocking vein.

It is the slower numbers in which O'Riordan's voice shines through on tracks like "Free To Decide" and "I'm Still Remembering." O'Riordan's voice is so beautiful and fresh that it's hard to place her into any style, except to saying that it's clearly her own.

This is an excellent disc full of rockers and 90's version Irish ballads. The Cranberries have caught a niche in American rock music for the 1990's.



## PERVERT

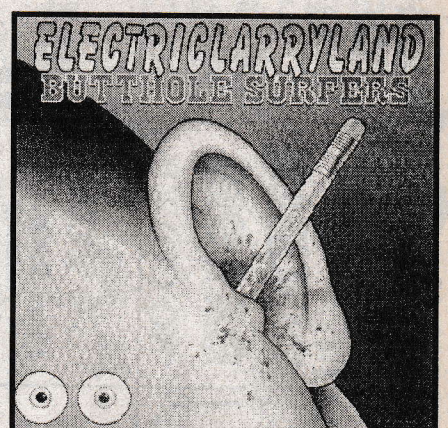
Artist: **CHARM FARM**  
Label: **PRA/MERCURY**

By **Jim Santora**

Charm Farm's debut release "Pervert" is the story of a Detroit rock band with psychedelic visions of Andy Warhol and the styles of 70's art rock, 80's new wave and 90's industrial dancing in their heads. The end result is some creative rock sounds which are not forced upon us to like.

Charm Farm's sound varies with each track, but stick with their main influences, Velvet Underground, David Bowie and Iggy Pop. It's very English sounding, like a heavier sounding Oasis, but this sound is coming from Detroit. The other side of Charm Farm is a funkafied version, with "Superstar" being the main track. It has a very Bowie "Let's Dance" vibe through it. Lead vocalist Dennis White is the man with 1,000 voices, sounding like everyone from Bowie to Zodiac Mindwarp. The nice thing about Charm Farm is that they have too many varieties to be labeled into one category.

Charm Farm's sound is one that will raise some eyebrows. Bringing the combination of harder edged rock with all it's combinations could be what spice we need in 90's rock.



## ELECTRIC LARRYLAND

Artist: **Butthole Surfers**  
Label: **Capitol Records**

By **Bill Bengle**

O.K., so you've heard the new radio single, "Pepper," and yer thinkin' "The new, new, BECKhole Surfers!," right? Wait until you hear "The Lord Is A Monkey." You're still gonna have to give it 'em, fan boy! The new album from this always innovative and often misunderstood band is just happenin'-hands down!!

Sure, King Coffey doesn't get out and out tribal on every track these days (variety is the spice of life and all that crap) but they do, in a way, recall the "Rembrandt Pussyhorse" era on "Cough Syrup" and "Let's Talk About Cars" for those who choose to still live a decade in the past and seem to expect the same from the bands they listen to. The remaining cuts bounce from straight ahead trip-rockers like "Ulcer Bucket," "Birds," and "Ah, Ha" that show off guitarist Paul Leary's angular playing style, to pure Texas-psychedelia on "My Brother's Wife," "L.A.," "Space," and "Jingle Of A Dog's Collar." The Buttholes are sounding more like the Meat Puppets than ever, a by-product of Leary's longtime association with that band. Gibby's lyrics remain steadfastly twisted on this album, and it's good to see some things don't change. There are the ever present themes of; dope, dogs, cars, and pussy, and he even offers a hilariously ridiculous, countrified parody of Springsteen's "Hungry Heart" aptly entitled "TV Star." Add to this a host of guest players, including former Rollins Band/Ween/Pigface bassist Andrew Weiss and you've got an album guaranteed to drive you right out of your warm realm of insanity and into a wholly new, undiscovered realm of sickness. And I mean that in only the best possible way!

## Attention Bands:

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**P.O. Box 333**

**Northfield, NJ 08225**



# C.D. REVIEWS



# SCHOOLHOUSE ROCK ROCKS

**VARIOUS ARTISTS**  
Label: ATLANTIC

**By Jim Santora**

Since the compilation disc has become the “cool” thing to do in the 90’s, there have to be 1,000 of bands or ideas that have not been considered for such an incredible disc. If anyone remembers ABC’s “Schoolhouse Rock” on Saturday mornings, you remember some classic three minute educational cartoons put to music. It was a treat for anyone to watch. However, in the idea of letting our Generation X musical artists record these songs for yet another form of compilation disc was in short, a horrible idea.

Maybe it was just a bad idea. Maybe it was good intentions. Maybe it was just someone's obnoxious brainstorm after the excellent choice of "Saturday Morning: Cartoons Greatest Hits" was already taken. For whatever reason, "Schoolhouse Rock" never really rocks.

There are some occasional strong moments. "I'm Just A Bill" recorded by Deluxx Folk Implosion(which is Folk Implosion with Lou Barlow from Sebadoh) is the best of the 15 tracks here. "Electricity, Electricity" by Goodness is the runner-up. The third track that can represent anything positive is Biz Markie's rendition of "The Energy Blues". This track is in true Biz form and is the funniest track. The rest of the tracks fall somewhere between slack and dumb. In some cases, both apply. For example, instead of The Lemonheads recording "My Hero, Zero", maybe recording some new material for a new disc may be a better idea? Furthermore, how about remembering Blind Melon's Shannon Hoon's last track before his death as something else other than "Three Is A Magic Number?" There's other artists here from Better Than Ezra to Pavement to Moby to even Skee-Lo, who should have thought of other options than recording for this disc.

So it's another compilation bomb. However, all is not lost. At least some radio stations will have some humorous background music for commercials and other tidbits.



## REDFISH RED

**Artist: Redfish Red**

**Label:** Rico Records

**By Danny Eyer**

Here in the 1990's, there hasn't been much going on in the way of storytelling via music. Lyrics sometimes take a back seat to big drums and meaty guitars. Not so, in the case of this new album by REDFISH RED. In fact, the combination of all three ingredients makes for an excellent rock and roll stew.

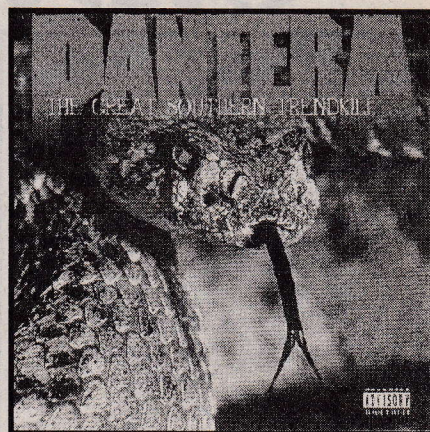
Lead singer/songwriter Frank Scavelli has the gift for telling tales of passion, loneliness, happiness, drunkenness, and world view. He paints each picture with the dry Wit and party sense of Jimmy Buffet but also creates a sensitivity and urgency not unlike Dylan. One listen makes you feel like Frank's your friend, the guy who works with you, hangs out with you, drinks with you until the wee hours of the morning and then calls a cab for you both.

Songs like “Summer Fling,” about a man letting loose in the hot Jersey summer, or “Street Legal,” depicting tolerance/ intolerance of drugs on the street, make some of Springsteen’s “route 30 stories” seem pale and filtered today. Frank’s matter-of-fact vocal delivery only adds to the humor and lust of tunes like “Waitress Song” and “Marley’s Ghost (Headphone Song).”

Having some of the best local musicians on this disc doesn't exactly hurt any! Who could resist the big beats, most supplied by Jeff Giuliani and Rich Franchetta from the band "11.11." Also turning in some killer six-string action is Ernie Trionfo and co-producer/engineer Tom Hollenden (you go, AKA). Great sax by Steve "Hooper" Lombardelli and the amazing Lew London rounds off a cool cast of players here.

REDFISH RED is a local group. That means they need your support to help bring these songs to life in the big world. See these guys live and buy their CD, because after this album was done playing (check out the hidden track at the end), it was evident to me that Frank Scavelli and the band are not going to be local much longer!

REDFISH RED is available at Waves Of Music in Ocean City, or both Music Central music store locations in Vineland and Minotola.



## THE GREAT SOUTHERN TRENDKILL

**Artist: PANTERA**

**Label: EASTWEST RECORDS**

**By Jim Santora**

Pantera is the top of the 90's thrash metal scene. With "The Great Southern Trendkill", Pantera starts where they left off. Giving the listener speed, loud riffs, growling vocals and total aggression.

Beginning with the title track, Pantera is out on every song to kick you when your down. Basically, Pantera is scary. However, like Metallica, Pantera has progressed forward and are not full throttle 100% of the time.

Tracks worth mentioning are “Drag The Waters” and “10’s”. This is the future of Pantera’s sound. An almost slower Black Sabbath edge with the traditional Pantera “rip your heart out with my bare hands” attitude.

Guitarist Dimebag Darrell is one of the top guitarist on the 90's and "The Great Southern Trendkill" is his best work to date. The slowing down on the speed helps him create some powerful fresh licks. Then there is always vocalist/growler Phillip Anselmo who puts every thing into perspective:"ahhahahahahhrrrrrrhrrrrhrrrrhrrrgggggggg"

There are some other differences on this disc than 1994's "Far Beyond Driven". For example, "Suicide Note Part I" has a Zepplinesque feel to it. Showing that Pantera can do other things beside thrash all the time. Another track worth mentioning is "Floods", which showcases many effects on Anselmo's voice.

Pantera is beginning to slow down the speed just a bit, but by doing so they have made their sound even darker than before. Hold on to your heart when listening.



# C.D. REVIEWS



## EVIL EMPIRE

Artist: Rage Against the Machine

Label: Sony/Epic Records

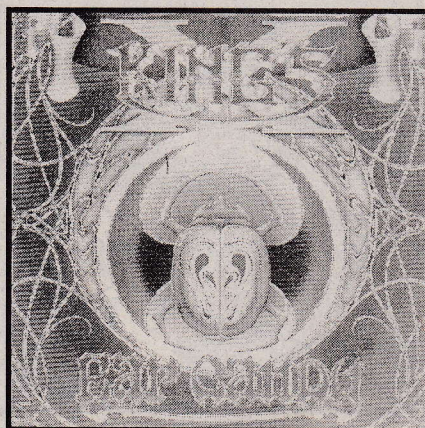
By Bill Bengle

Even though I still think Rage should have remained a one shot deal (hit 'em fast and hard then disappear into the night), I'd have to admit that "Evil Empire" has come as close as it will to changing my mind. Without necessarily duplicating themselves Rage Against The Machine have returned with a much needed update just in time for election season.

First and foremost, the band delivers the goods musically in spades offering eleven tracks worth of their unique hybrid punk/rap/riff metal, staunch in their "guitar/bass/drums/vox only" approach. Guitarist Tom Morello comes armed with new, and wholly idiosyncratic, techniques, textures, and sounds while bassist Tim (C.) Bob and drummer Brad Wilk lay down phat groove after phat groove. The playing on this album alone makes it worth paying even inflated corporate prices, regardless of whether one can get behind the revolutionary stance of the lyrics.

As far as lyrics go Rage, and vocalist Zack De La Rocha have been either downplayed or attacked as being irrelevant and an anachronism. Of course, these "critics" all write for establishment/corporate publications. Rest assured, things are not peachy-keen with the American Dream. Unlike many other "political" bands RATM are not plagued by the myopia of whining about their most immediate situations, thanks to a higher level of motivation, education or both. De La Rocha reaches back to his roots, literally, for much of this album delving into the growing revolutionary trends in the Latino Third World and the ongoing economic colonialism taking place there ("People Of The Sun", "The Wind Below"), as well as continuing racial tensions and America's growing isolationism ("Down Rodeo", "Without A Face"). He also takes on the rightist militia movement ("Bulls On Parade") and follows the trail of dominoes to their logical end to expose the real corporate controllers of the media ("Vietnow", "Snakecharmer").

But wait. RATM are a corporate band you say? They have no real credibility you say? Well riddle me this; what better way to fight the growing corporate dominance of thought, politics, popular culture, media and the arts, etc. than to use corporate money to do so? Smell that? That's guerilla warfare. Remember another politically charged band called Public Enemy doing the same thing? Besides what other band would give a suggested reading list and offer addresses of radical organizations in their liner notes?



## EAR CANDY

Artist: KING'S X

Label: ATLANTIC

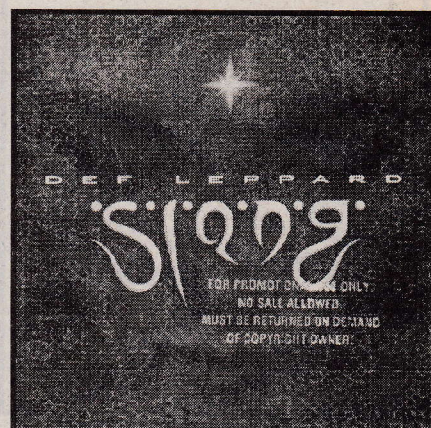
By Jim Santora

If there is one band that can be classified as the "Rodney Dangerfield" of rock, it would have to be King's X. This Texas trio has done nothing but put out some excellent material for the last ten years, yet remain marginal veterans of the mainstream. Let's face facts. In the late 80's, they weren't "glam" enough while in the 90's, their not "grunge" enough. With their sixth release titled "Ear Candy", we find more of the same great sounding tracks that have become the essential King's X stigma.

King's X is a cross reference library of so many different styles ranging from Jimi Hendrix to Crosby, Stills and Nash. They also cross many barriers combining great vocal harmonies with a tight heavy progressive sound. It is very clear that this is the most inspiring disc they have put together in their ten year career.

Led by the excellent musicianship of guitarist Ty Tabor, bassist Doug Pinnick and drummer Jerry Gaskill, King's X weave through track after track with ease. This is a strong release, with each song arranged very tight and relaxed. Add the lead vocals shared by Pinnick and Tabor as well as the trio's harmonizing, and we have one of the best deserving treasures of 1996. Just check out "The Train", "A Box" (featuring background vocals by Glen Phillips of Toad The Wet Sprocket), "Mississippi Moon", "Sometime" and "Looking For Love." Each track has an identity. Some are filled with power, others with soul, a few with love and an occasional track that just flat out rocks.

King's X is such a gem that their style of music was better suited for another time period, like the 70's. It seems that this band would have enjoyed much more success rubbing elbows with the likes of Pink Floyd, Styx, Yes and the rest of the progressive powerhouses. King's X is truly an alternative among the alternative. "Ear Candy" is the best disc of the first half of 1996 without question.



## SLANG

Artist: Def Leppard

Label: Mercury

By Jim Santora

What do you do when you are the greatest rock group of the 1980's. If you're Def Leppard, the answer is simple, change. Change? After having two of the biggest selling discs in heavy metal history in 1983's "Pyromania" and 1987's "Hysteria", and with their 90's hits headed for a compilation love song disc of the future. It's time for "Slang", the De Leopard of the 90's.

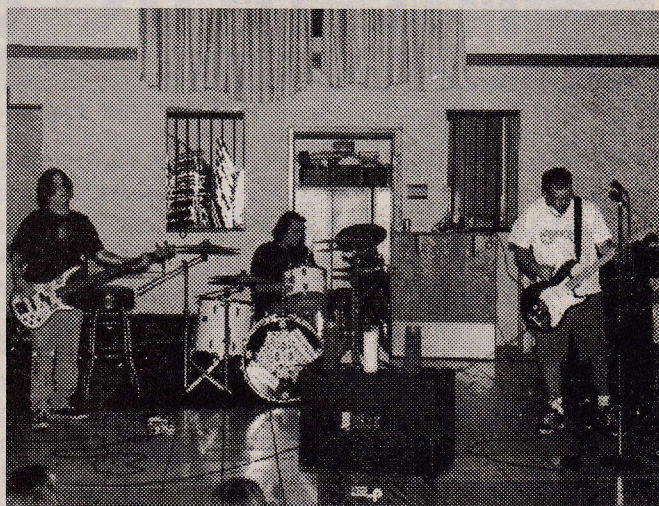
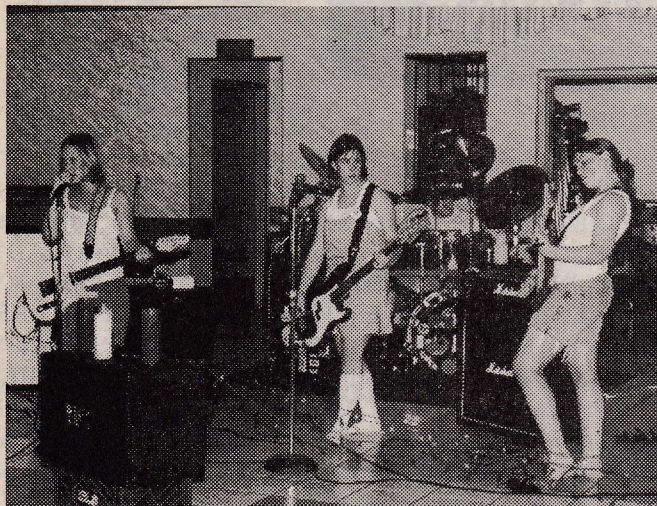
So what is the new twist? There are still the power ballads with long titles (Where Does Love Go When It Dies), and the heavy power tracks (Deliver Me). There are some new fresh ideas. The title track comes across as a power dance track. De Leopard has been trying to experiment with the American R & B sounds of TLC and Boyz II Men. The Rock N Roll Machine also give us their best grange effort in "Gift Of Flesh" without forgetting where they came from.

So what does De Leppard give us. Well, for one thing they still have given us one of the greatest sounds in rock music. They have used technology to their advantage and are willing to broaden their horizons. They have one of the top vocalists in Joe Elliott and have a great musician team of guitarist Phil Colleen and Vivian Campbell, bassists Rick Savage and drummer Rick Allen. There are no other bands that come close to the talent of Def Leppard in regards to their 80's metal counterparts.

However, there was a time when Def Leppard used to play loud infectious metallic songs that made our heads spin. The days of "High N Dry" and "Pyromania" are over. "Hysteria" was a great disc in respect that they used technology to their advantage. Now Def Leppard relies on the ballads once too often. There are some tracks on "Slang" that are screaming to rock. Def Leppard is holding out and would rather become a heavy metal version of Michael Bolton than the mega-powered quartet that rocked the 80's. "Slang" has little pulse and may need some shocks to get back to life.



# Outer Space Music & Arts Festival



Seen here are just two of the original bands who played the Outerspace Music and Arts Festival, Saturday, June 1st at the Scullville Firehouse. The band on the left is KILLGIRL, a Punk band fronted by three 16 year old girls and the guy on the drums is only 17. I'm sure we will see more of them in the future. And on the right is the host band, BLACKLIGHT VIOLETS Performing songs from their newly released CD, "SONGS FROM SKYLIGHT RADIO."



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# THE BLUE WAVE



By Ron Stinson

Welcome to the Summer of 96! Much has happened over the last month, so let's get to it! In May, RIVER BLUES and JAMBALAYA, were combined by Core States, at Penns Landing, in Philadelphia. I'm sending out a complaint as I write this, because there was no South Jersey Press on this event! This was a huge event, (four days, over Memorial Day Weekend,) and the only press received down here was on Friday, May 24! The event started on the 24th! Friends of mine from Philly, said there was Radio Press but nothing was written till Friday, May 24th! Now, this was a big event! There were forty seven bands, (440 different artist), four long days of Blues and Zydeco, food, four stages, crafts and photo exhibitions! The tickets were inexpensive and the band lineup was good, but no press! Anyway, I'll let you in on what you missed!

Over this weekend I'll give you a taste of what you missed! PAPA JOHN, GREGG PICCOLO & HEAVY JUICE, THE HOLMES BROTHERS, THE DUKE ROBILLARD BAND, ETTA JAMES & ROOTS BAND, BEAU SOLEIL EVEC MICHAEL DOUCET, KEB' MO', BENOID LEBLANC, KEISHA BROWN, TROUT FISHING IN AMERICA, DEBORAH COLEMAN, MAMOU, THE RADIATORS, CHUBBY CARRIER & THE BAYOU SWAMP BAND, SUBDUDES, THE DUKES OF DESTINY, and many more!

Also, this event was very commercial! Everything was, "CORESTATES" this and that! Enough! Next year give me RIVER BLUES as it used to be, and let me know a month ahead of time!

OK, now that is off my chest, let us talk about what's coming up in June and July! First thing is THE VIETNAM VETERANS OF AMERICA, "FIREBASE BLUES", 2nd annual BBQ Blues Picnic, to be held on July 13, 1996, off Rt. 50, in Mays Landing, at 12:00 PM till 6:00 PM. This event will star the best of the Local Blues Bands! They will have a "Killer" sound system, lots of good BBQ, and a very good lineup of bands. Appearing on Sat, July 13, will be, TOO BAD JIM, SUSAN AND THE CHAIN GANG, GEORGE AND THE HITMEN, THE DANNY EYER BAND, and MUSH MOUTH- SHOUTING! Everyone of these bands are excellent! Wait till you hear the sound system that will be at this event! Also, there will be horse shoes, and other things to entertain during sets! Tickets will be \$8.00, and

the money will go to the 224 chapter of the VVA!

Now, let's talk about the BUCKS COUNTY BLUES SOCIETY! 11 AM- 7PM on Saturday, July 20, 1996. This Blues Festival is in it's 19 year! This year they are featuring STEADY ROLLIN' BOB MARGOLIN, GREGG PICCOLO & HEAVY JUICE, L'IL BRIAN & THE ZYDECO TRAVELERS, DABORAH COLEMAN & THE THRILLSEEKERS, JIMMY LEY & THE FUNK-PUMPERS, KRYPTON CITY BLUES REVUE, and RAMBLIN' DAN STEPHENS! New location is the Trease Catering Picnic Grounds, Rt. 1 & Rt. 13 in Morrisville, Pa.. Tickets are \$26.00 for Adults, \$15.00 for children 3 to 14. Tix. include: Hamburgers, Hot dogs, BBQ beef Sand. ETC. B.Y.O.B.! Coolers and Personal Kegs are welcome! (In other words, B.Y.O.B.) Call (215) 946-4794, or 946-9424, NO PETS ALLOWED!



Photo by Ron Stinson

"Mush Mouth-Shouting," seen here from last years "FIREBASE BLUES" will also be performing at this years BBQ Blues Picnic on Saturday, July 13th plus 4 more Blues Bands

Before I wrap this story up, I'd like to pay tribute the late JOHNNY " GUITAR" WATSON, who recently suffered a fatal heart attack while performing in a Japanese blues club. He was 61 years old! The Texas- born Watson was a big influence on Eric Clapton and the late Jimmy Hendrix. Toward the end of his career, he toured with the O'Jays, Sam Cooke, Herb Alpert and George Duke. He was also known as THE GANGSTER OF LOVE, which was his nickname. He will be missed by all! (Another picker gone home!) Well, this

is a wrap! Just remember that NO BLUES IS BAD NEWS and stay IN TUNE, See Ya!

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## **GETTING INTO THE SWING OF THINGS (PART ONE)**

The recent invasion from the Pacific Northwest has been a great boon to musicians who play strictly by the metronome. Many of the bands that came after in grand imitation have played their songs about as rigidly as a steel girder. I hear now that the trend is going to be a return to the east coast, to bands that understand the subtleties of rubato... that is to say, musicians who can swing.

To begin, "swing" is perhaps the most human characteristic you'll find in performed music. Good rhythmic swing mimics the heartbeat and other bodily rhythms. It is not something that can be written down on paper, even using the most detailed syncopation. It's something that is felt. The good news for bassists is that, since you are presumably a human being, you can learn to feel how a piece of music should move.

It is difficult to be precise concerning a concept like swing, but we'll make the attempt next time. For now, I suggest that you listen to a very unlikely piece of music: The Beatles' "I Saw Her Standing There" and if you don't already know how to play the bass line, learn it. We'll take it apart next month in order to illustrate the difference between metronomic time and swing time. Stay loose!

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Every Tues. La Costa, Sea Isle  
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Brigantine

**JUN**

- 14 Shooters, PA
- 15 Crilley's Circle Tavern
- 20 South Beach, Margate
- 21 The Quarterdeck, LBI
- 27 Shark Club, Vineland
- 28 B.J. Honeycut's (Gilhooley's),  
Margate
- 29 Bridgewater Pub, Bridgeton

**JUL**

- 2 La Costa, Sea Isle
- 3 Crilley's Circle Tavern
- 6 Bikini Bar & Grill, Somers Point  
(Tee Shirt Giveaway)
- 12 B.J. Honeycut's (Gilhooley's)
- 18 Laura's, Hatfield, PA
- 19 Bridgewater Pub
- 25 Shark Club

**the  
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bookings & info. call  
(609) 748-1636

**JUN**

- 14 Red Moon Saloon, Mullica Township
- 16 Blues Festival, Red, Hot & Blue,  
Cherry Hill
- 21 Red Moon Saloon
- 28 Red Moon Saloon
- 29 Red Moon Saloon

**JUL**

- 14 Bikini Bar & Grill, Somers Point
- 26 Schooners, Somers Point

eleven



eleven

**JUN**

- 29 The Middle East, Philly

**JUL**

- 6 Good Sports, Vineland
- 13 Blarney Stone, Penn State  
University, PA

**The Fabulous  
Menzel Bros.**

Hotline 748-1162

**JUN**

- 7 McGovern's, NYC (9:30 to 10:30 pm)

**JUL**

- 5 McGovern's
- 6 The Wetlands, NY (212) 966-4225
- 12 Kennedy's Bar, Pomona
- 19 McGovern's

**AUG**

- 2 McGovern's

**SOUL  
CONTROL**

Hotline 863-3727

**JUL**

- 12 Harper's, Clementon
- 27 Ocean City Knights of Venice Party,  
Ocean City

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**JUN**

- 15 Red Hot & Blue, Cherry Hill
- 22 Fat Jack's BBQ & Blues, Vineland

**JUL**

- 20 Haddon Twp Blues BBQ & Block  
Party, Haddon Twp

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**JUN**

- 21 Common Ground Coffee House,  
Wildwood (all ages) Free Admission

**JUL**

- 9 Free Beach Chair Concert Series,  
Holy Beach Mall, Wildwood(all ages)  
Free Admission
- 10 Reds, Margate
- 20 Metro, Long Branch (18 to get in, 21  
to drink)
- 21 Festival for the Mind, Body & Spirit,  
Holly Beach Mall, Wildwood(all ages)  
Free Admission

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**JUN**

- 29 Black Cat, Absecon

**JUL**

- 13 Black Cat

**MOMENTS  
NOTICE**

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Every Wed. Nardy's Tavern, LBI  
Every Thurs. The Gateway, LBI

**JUN**

- 29 Tuckerton Lake, Tuckerton

**JUN**

- 6 Back Cabin, Manahawkin

**Orange Blossom**

Hotline 629-5915

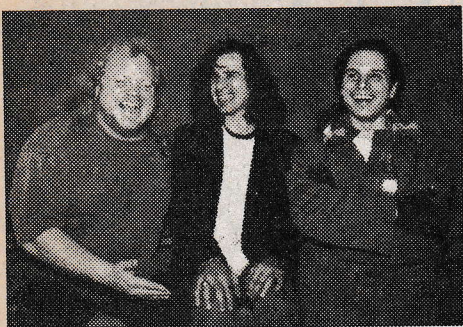
**JUN**

- 15 Brownies Lodge, Bargaintown
- 22 Black Cat, Absecon
- 28 Mullen's, Runnemede
- 29 Mullen's

**JUL**

- 12 Schooners, Somers Point
- 20 Black Cat
- 26 Brownies Lodge
- 27 Brownies Loge





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Every Thurs. Red Moon Saloon, Mullica  
Twp (Jam)

### JUN

- 14 Schooners, Somers Point
- 15 Fat Jack's BBQ & Blues
- 21 Brownies Lodge, Bargaintown
- 22 Brownies Lodge
- 28 Frosted Mug, Vineland

### JUL

- 5 Red Moon Saloon
- 6 Red Wing Lakes Campground
- 12 Fireside Tavern, Vineland
- 19 Frosted Mug
- 26 Uncle Mike's Country Pine Inn, Mays  
Landing
- 27 Uncle Mike's Country Pine Inn



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### JUN

- 29 Middle East, Philly

### JUL

- 6 Rockin For The Animals Benefit,  
Bridgeton
- 25 Melini Park Bandstand, Minotola
- 26 Good Sports, Vineland

## BARE BONZ

Hotline 569-1149

### JUN

- 13 Fireside, Vineland
- 14 Bay Shores, Cape May
- 15 Bay Shores
- 21 Red Bull, Cape May
- 22 Schooners, Somers Point
- 28 Brownies Lodge, Bargaintown
- 29 Brownies Lodge

### JUL

- 5 Schooners
- 12 Bay Shores
- 13 Bay Shores
- 20 Brownies Lodge
- 26 Red Bull



### JUN

- 15 Red Moon Saloon, Mullica Twp

### JUL

- 12 Fat Jack's BBQ & Blues, Vineland
- 13 Fire Base Blues Festival, Mays  
Landing

## Catnip Jones

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### JUN

- 21 Fireside Tavern, Vineland
- 22 Jo Jo's, Oceanville

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## Ruth Wyand Band

### JUN

- 15 Ocean City Concert, Ocean City  
Football Stadium (band)
- 16 Red, Hot & Blue, Cherry Hill (band)  
(Blues Festival)
- 21 Coffeehouse, Ocean City Arts  
Center, Ocean City (solo) open mic  
jam
- 22 Good Sports, Vineland (solo)
- 23 Bikini Bar, Somers Point (band)
- 28 Good Sports, Vineland (solo)

### JUL

- 3 The Barbary, Philly (Blues Jam  
w/band)
  - 4 Private Party, Tuckahoe (duo w/  
George Bonds)
  - 5 Good Sports (solo)
  - 6 Red Moon Saloon, Mullica Township
  - 10 The Shire, Cape May (band)
  - 17 The Barbary, Philly (Blues Jam  
w/band)
  - 19 Somers Point Beach Concert (band)
  - 20 Carleens, Wilmington DE (band)
  - 24 The Barbary, Philly (Blues Jam  
w/band)
  - 26 Private Party, Haddonfield (band)
- The CD "LIVING IN DOUBT" is available at  
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# DICK DALE

## 22 BRIDES HELLFIRE & BRIMSTONE

### TROCADERO

6/6/96

By Jim Santora Jr.

Fans from all walks of life came out to see the "King of the Surf Guitar" Dick Dale, live at the Trocadero in Philadelphia. Dale is responsible for creating the "surf rock sound of the 60's and has been a cited influence of The Beach Boys and Jimi Hendrix. Dale is out on the road in support of his latest release, "Calling Up Spirits."

Prior to Dale's performance, the audience got to see two supporting acts, Hellfire and Brimstone and 22 Brides. Hellfire and Brimstone is a rockabilly band from Philadelphia, whose seven song set was a cross of early rockabilly influences mixed with an alternative sound with a likeness towards the lighter sides of The Smithereens and Toad The Wet Sprocket. They were followed by New York's 22 Brides, who were on their second tour with Dick Dale. Their sound was very similar to The Pretenders. This was due to some very good vocal harmonies from twin sisters Libby and Carrie Johnson. The crowd applauded the groups eight song set which featured such standout songs in "Truck Stop" and "Crash."

Finally came the moment that this group of surfers, hippies, metalheads, skateboard punks and just some fans who love to hear some great string work as Dick Dale came to the stage. The crowd was in excitement as Dale kicked into the beginning chords to "The Victor". This audience was totally amazed by the 58 year old guitarist. The show took an abrupt halt when Dale broke a string during "Riders of the Storm." After Dale restrung the guitar, he and his group including 6 year old second drummer and son Jimmy Dale, enticed the audience with was screaming guitar rock.

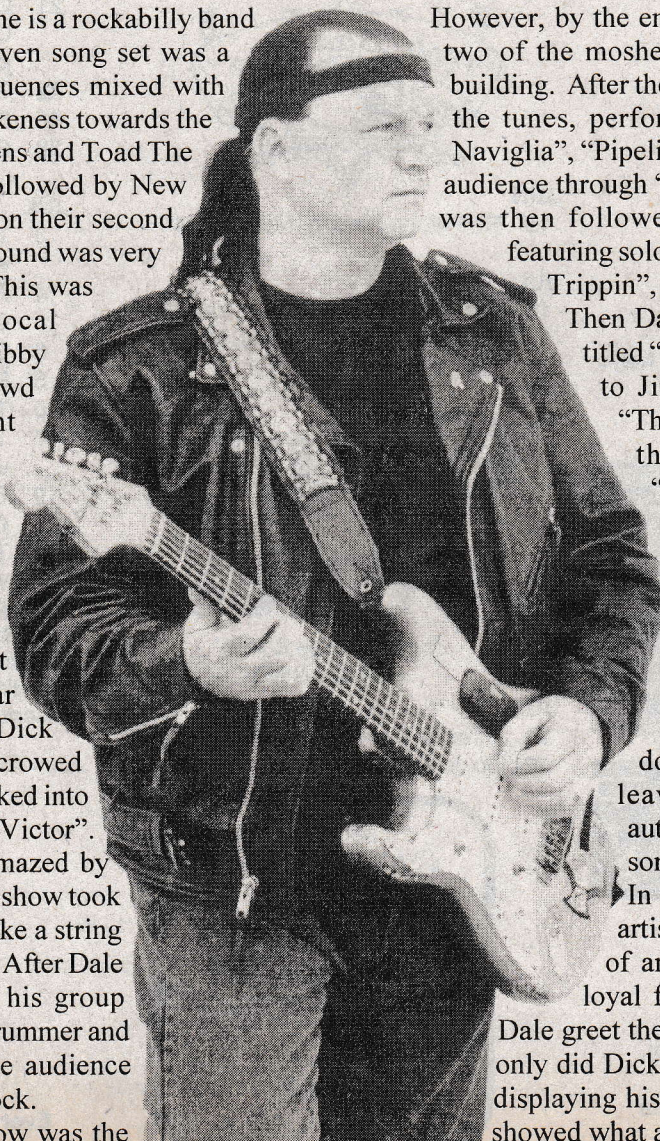
Some highlights of the show was the

playing of "Miserlou", now the most popular instrumental since it's cameo in the movie "Pulp Fiction." Dale also showed that he is a fine trumpet player as well as guitarist during "The Wedge." Dale then became disruptive after the playing of the rockin "Mr. Eliminator." Apparently, he was upset with a few mosh happy fans in the audience who were being a little disrespectful with others who did not want to participate. Dale had asked them to relax.

However, by the end of the playing of "Fever", two of the moshers were escorted out of the building. After the commotion, Dale ripped out the tunes, performing "Catamount", "Hava Naviglia", "Pipeline" and a sing-along with the audience through "Mr. Peppermint Man." This was then followed by a Dick Dale medley featuring solos of "Peter Gunn", "Let's Go Trippin", "Wipeout" and "Surf Beat."

Then Dale screamed out a new track titled "Nitrus", followed by a tribute to Jimi Hendrix by performing "Third Stone from the Sun." Dale then performed a song "Window", which sounded similar to the Rolling Stones's "Angie", and another new track titled "The Pit." Then Dale thanked everyone for coming out.

However, Dale was not done. For as the crowd was leaving, Dale started to give autographs and shake hands with some of the fans that came out. In an age where most musical artists on any level have too much of an ego to even say hello to a loyal fan, it was great to see Dick Dale greet the people and thank them. Not only did Dick Dale give an excellent show displaying his legendary skills, but he also showed what a classy character he is.





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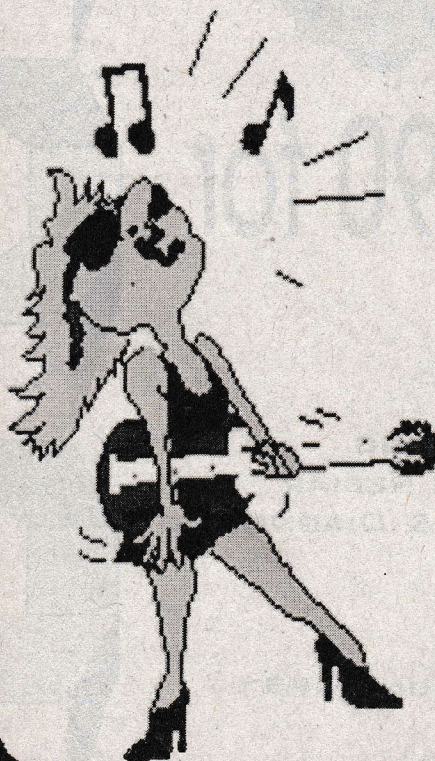
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FIFTH DIMENSION  
JULIO IGLESIAS  
GLADYS KNIGHT  
TANYA TUCKER  
TONY BENNETT  
NATALIE COLE

June 21st - 23rd  
July 18th - 21st  
August 2nd - 4th  
August 8th - 11th  
August 14th - 18th  
August 30th - September 2nd

**TROP WORLD**  
WAYNE NEWTON  
THREE DOG NIGHT

July 18th - 21st  
August 9th & 10th

**CLARIDGE**  
THE MONKEES  
LITTLE RICHARD

July 20th  
August 31st - September 1st

**TRUMP TAJ MAHAL**  
SMOKEY ROBINSON  
VINCE GILL  
LINDA RONSTADT

June 21st - 23rd  
June 23rd  
July 26th

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July 5th 7:30 pm  
July 10th 8:00 pm  
July 27th  
August 23rd

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June 23rd  
June 26th 7:00 pm  
July 5th 8:00 pm  
July 12th 5:00 pm  
July 14th  
July 20th 8:00 pm  
July 26th 8:00 pm  
July 31st

August 2nd  
August 3rd  
August 7th 8:00 pm  
August 9th - 10th  
August 19th

August 25th 5:00 pm  
August 31st

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June 23rd  
June 30th  
July 19th  
July 26th 8:00 pm  
July 27th 8:00 pm

August 8th & 9th 8:00 pm  
August 26th

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June 29th & 30th  
July 11th  
July 13th  
July 17th  
July 19th  
July 26th  
July 30th

July 31st  
August 2nd  
August 3rd  
August 20th  
August 27th  
September 8th  
September 10th

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